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APRIL, 1901.



At mihi plaudo  
Ipse domi, simul ac nummos contemtor in arca.

— *Hor., Sat. I, i. 66.*

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WILLIAM T. R. MARVIN, A. M.,  
OF THE BOSTON NUMISMATIC SOCIETY.

LYMAN H. LOW,  
OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY, NEW YORK.  
*EDITORS.*

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All Communications to be addressed to W. T. R. MARVIN, 73 Federal Street, Boston, Mass.

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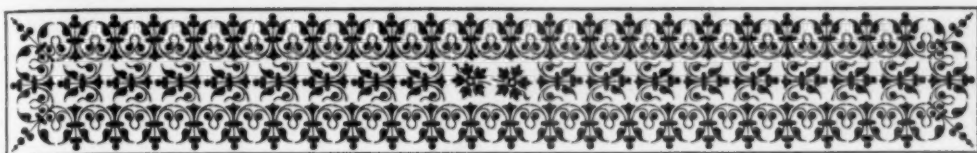
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# AMERICAN JOURNAL OF NUMISMATICS.

At mihi placido  
Ipse domi, simul ac nummos contemplor in arca.

— Horatii, Sat. I, i. 66.

VOL. XXXV.

BOSTON, APRIL, 1901.

No. 4.

## ANCIENT GREEK COINS.

### V. SYRACUSE, SICILY.

BY FRANK SHERMAN BENSON.



TRIANGULAR Sicily, lying midway in the great inland sea, and stretching across from Europe well-nigh to Africa, by reason of its size, its situation, and its varied historical associations, far surpasses in interest and importance all other Mediterranean islands. Mountainous throughout its entire extent, peak rising beyond peak to culminate at last in the mighty height of snow-capped Ætna, it was yet of such fertility in countless plains and valleys as to have been called in later days the granary of Rome and the garden of the Mediterranean. Inhabited for the vague centuries before the eighth by Sikans, Sikels<sup>1</sup> and Elymians of fabled Trojan origin, Trinakria (the three-promontoried) was earlier sung by Homer as the mysterious land which witnessed the sufferings of wandering Odysseus, beset by Skylla and Charybdis, by Polyphemos and the giants. Hither from Crete, in yet more distant times, Daidalos soaring on cunningly devised wings had fled before the wrath of King Minos, who followed in swift pursuit to meet his death, leaving the skilled artificer to build for his Sikan host strong cities, massive treasures, and above all, the holy temple on the Elymian mount. Here had come Herakles driving homeward the unruly oxen of Geryones, here had he wrestled with gigantic Eryx, and after victory had refreshed his weariness in the springs of Himera. While here, too, in the dim twilight of

<sup>1</sup> Whence came successive names, Egesta, Egestia, Sicilia, Sicily.



still more ancient myth and legend, Pallas Athene and Artemis had each her chosen spot; and here, "where ocean breezes blow round the island of the blessed, and golden flowers blaze, some on the ground, some on resplendent trees, while others on soft-shimmering waters float; with necklaces of which the happy ones intertwine their hands and heads", fair Persephone — Kore the maiden — innocently gathering violets near her favorite Henna, had been seized by fierce Aidoneus and borne off, from the midst of her companions, to his kingdom, the nether world; and along these same unresponsive shores had she been sought with bitter lamentations by the bereaved mother Demeter; Ætna's fires flaming for her torch.

The eastern coast, rising up as a barrier across the path of the Greek mariner purposely westward bound, or driven in the same direction before unfavorable gales, naturally became the scene of the earliest Greek settlements, in that eighth century B. C. when there sprang into renewed life and activity the old restless spirit of adventure and colonial enterprise which was soon to make the Mediterranean in large part a Greek sea. Thus Dorians and Ionians, taking small heed of the aboriginal Sikans and Sikels who had hitherto peacefully held this land, vied in founding coast cities; and we find Naxos, Syracuse, Leontinoi and Katane firmly established several years before any signs of Greek settlement appear on the Magna Graecian mainland, where in fact towns such as Sybaris and Kroton were to attain the height of their glory and prosperity at a much earlier period than their island neighbors.

The first two centuries of Sicilian history, however,—the art of coinage being yet unknown—do not demand our attention as students of numismatics; and when we meet with the earliest coin issues (about the middle of the sixth century) one city had already begun to show in Sikeliot affairs evidences of the wide influence which was later to expand into a general and overwhelming predominance. In fact for about three centuries the story of Syracuse seems to embrace, more or less fully, the history of all Sicily; where no city was so great or so insignificant as to feel secure from the savage cruelty of the Syracusan tyrants; and where, equally, all could rejoice at the approach, or at the success of the Syracusan "deliverers."

And if we seek historical pictures, what Sicilian city can show such variety in government and dominion as Syracuse in the fourth century? To the cruel, faithless, but brilliant and powerful Dionysios the Elder succeeds his unstable and vicious son, first the willing, docile pupil of Plato, then with weak self-assertion rushing to every excess of tyrannical vice, and, when at last forced to flee before the wrath of his outraged subjects, retiring to Corinth to end his days peacefully as a schoolmaster. Meanwhile, and in large part instrumental in this event, have come in turn the deliverers; able, haughty, unfortunate Dion; and Timoleon, pure, true-hearted, courageous

hero and patriot, the noblest figure of Sikeliot story. And then, with startling suddenness, in less than two decades we see the rise of another tyrant, more savage, more energetic in ill-doing than even Dionysios; and the century closes with the power and magnificence, the treachery and blood-rage of Agathokles.

The variety and splendor of Syracusan coinage, reflecting for three centuries the changes of civic fortune, give to successive issues an overwhelming interest, historical and artistic. The most skillful coin-engravers celebrated the city's victorious achievements by beautiful and appropriate designs, which excited the admiration no less of contemporaries, than of art-lovers in all succeeding ages; and whose wide-spread influence appears in coinages as far removed as Gallia and Asiatic Kilikia. In copiousness no autonomous coinage equals, and few royal series surpass that of this city:—an abundance attested by the number of my own Syracusan specimens, which comprise above one-eighth of the entire collection; not an unusual proportion in cabinets formed to give a comprehensive view of this subject. Such a marked pre-eminence, historical, artistic, geographical, and numismatic, must surely justify my choice of this city's coinage for these opening papers on Sicilian issues.

A word must be added on the subject of one peculiarity in the coinages of Sicily; namely, the uniformity of their weight-standard, which,—with the exception of some early issues of the Chalkidic colonies, such as Naxos, Zankle and Himera, where the Aiginetic standard prevailed,—was Attic; the full tetradrachm weighing 270 grains, and the didrachm 135, with its subdivisions in the same ratio.

For two hundred years after 734 B. C., when Corinthian Archias, with his followers, founded Syracuse—destined to become the mightiest of the Doric colonies—the energy of its inhabitants was confined to a gradual and natural extension in the neighboring unoccupied portions of Sicily, until the entire southeastern corner of the island had come under Syracusan dominion. A gradual evolution in civic government, common to all Sikeliot towns, where the supreme power, retained in the hands of descendants of original settlers, tended as a consequence more and more towards a close oligarchy, had meanwhile been taking place at Syracuse; and in the latter part of the sixth century we find a ruling aristocratic class, the Gamoroi, or Landowners, to whose period should be assigned the earliest Syracusan coinage.

#### GAMOROI.

60. Tetradrachm, wt. 263 grs. Sixth century B. C. (Pl. V: 1.) Obv.  $\Sigma$ ΥΡΑ (archaic forms). Quadriga to right, horses walking. Rev. Female head to left, of archaic style, in incuse circle; around which, quadripartite incuse square, granulated. (From the Montagu sale.)

Had we commenced our study of coinage with the still more ancient issues of Hellas, prototypes of this reverse would have been examined among those archaic Corinthian coins which, as already mentioned, circulated widely in the western Greek world before the art of coining money had penetrated thither; and which naturally would be almost exclusively used in this daughter city of the Isthmic metropolis. It is easy to trace in the peculiar shape of the incuse square,—especially when the specimen is somewhat worn,—a reflection of the swastika, which was the reverse type of Corinth for this sixth century; but the included head was doubtless that of the local nymph Arethousa, whose spring bubbling up—as it still does—on the sea-margin of Ortygia, was the inspiration of one of the most charming of Sicilian legends. This relates how in Elis of old Greece, the nymph pursued by the river-god Alpheios, was changed by Artemis (quickly responsive to her maiden's prayer) into a fountain, which flowing under the sea, welled up again in Ortygia. Not even thus, however, could she wholly escape her ardent lover, whose stream, likewise disappearing and taking the long under-sea journey, in similar strange fashion poured—and yet pours—forth its fresh and copious waters amid the salt waves of the harbor near by.

Sicily was celebrated for the beauty and speed of its horses,—the “unwearied steeds” of Pindar,—and perhaps this obverse type is descriptive of some especial pride on the part of the Syracusans. The quadriga is represented in the conventional method so common for the first century of Sicilian coinage, the engraver depicting two horses clearly and the other two simply by outlines; an artifice also employed for the pair of horses on No. 6 of this plate. No Nike, proffering victorious wreath, hovers over these steeds, so that we cannot here, as we shall shortly, trace any reference in this type to a victory in one of the great Hellenic games.

Like all oligarchies, the Gamoroi became in time overbearing and oppressive in their rule of the common people, who by immigration and natural increase were gradually growing more numerous and ungovernable. Finally, in the early years of the fifth century B. C., they rose in successful revolt, and driving the Landowners from the city established in their stead a pure democracy.

Meanwhile a new ruler, destined to become one of the most celebrated of Sicilian tyrants, had by fair or foul means established himself over neighboring Gela; and Gelon, son of Deinomenes, was prayed by the banished Gamoroi to restore them to their government of Syracuse. His mercenary forces found in the capture of this city, now weakened by its internal dissensions, an easy and congenial task; but the result was far different from that anticipated by his allies. The victorious general made himself absolute ruler of them and of the people, transferred from Gela to Syracuse his seat of government, and to increase the population of this new capital transplanted



thither one half of the citizens of his native Gela, as well as all the inhabitants of smaller adjacent towns, which he then destroyed. Gelon further strengthened his position by alliance with other Sicilian tyrants, notably Theron of Akragas; whose daughter Damareta, taken in marriage to cement this powerful friendship, was destined, as we shall find, to exercise a distinguishing influence on Syracusan coinage. These events took place in 485 B. C., with which year the Syracusan issues enter upon a fresh period, illustrated by the following coins:

GELON.

61. Tetradrachm, wt. 263 grs. B. C. 485-478. (Pl. V: 2.) Obv. ΣΥΡΑΓΟΞΙΩΝ Head of nymph to right, diademed, of archaic style; around, four dolphins. Rev. Quadriga to right, horses walking and crowned by Nike running with outspread wings: border of dots.

(From the Bunbury sale.)

This rare coin, which probably initiated the coinage of Gelon, is of double interest, emphasizing as it does in art and treatment a marked departure from the preceding issue, and presenting the prototype after which were fashioned a large proportion of Syracusan silver coins.

We find that the types have changed sides; the head of the nymph Arethousa as worthy of the highest dignity now distinguishing the more honorable obverse, while the quadriga-scheme, representing earthly associations as contrasted with divine, marks the less important reverse. The process of evolution further appears in the transformation of the four swastika-like corners into an equal number of dolphins, which swimming around the head of the nymph always henceforth symbolize the island nature of Ortygia, the sea-encircled foundation of earliest Syracuse.

This head from its greater size displays more clearly than in the case of our Italiot *incuse* specimens the characteristic archaic method of representing hair by minute dots arranged in rows. The features stiff and severe, yet display a serene dignity, while the inscriptional letters lack sharpness and regularity. Around the head faint traces may be seen of a linear circle, considered by Mr. Evans a survival of the circular *incuse* which frames the head found on our earlier reverse, and which was doubtless retained to aid the die-cutter in securing a correct proportion between the head, the inscription, and the surrounding dolphins.

Turning to the reverse we find the first appearance of the purely agonistic type,—a Nike-crowned quadriga,—which was to persist for the three centuries of Syracusan coinage. The explanation of this design we must seek in an achievement of Gelon while still tyrant only of Gela. It seems clear that having in 488 B. C., won the chariot race at Olympia, he had grate-

fully dedicated to Zeus an offering of a chariot'; and had established a less perishable memorial of his victory by placing on the Gelan coinage the type of his victorious quadriga. When three years later the tyrant, now become undisputed master of Syracuse, was issuing a new civic coinage, he doubtless thought it as politic, as it was flattering to his self-esteem, to again display this composition, not only a variety of the early Gamoroi type, but also a constant reminder to his present subjects of their new ruler's great triumph.

While, compared with its Syracusan prototype, this quadriga-design shows a decided advance in technical skill, we see that the horses are still stiff and angular, and the Nike absurd in posture and movement. There are in fact few indications of the grace, vigor, and harmony of action which will so grandly distinguish this group before the lapse of a century.

#### GELON.

62, 63 & 64. Tetradrachms, wts. 267-265 grs. B. C. 485-478. (Pl. V: 3-5.) Ob.  $\Sigma$ ΥΡΑΚΟ $\Xi$ ΙΟΝ Head of nymph to right or to left, wearing diadem of beads; around, four dolphins. Rev. Quadriga to right, horses walking and crowned by flying Nike.

(From the Hobart Smith and Evans sales.)

In these three heads now become smaller than that of the earlier Geloan issue, we see gradual improvement in hair representation; the archaic dots growing more and more minute, to be changed at last into simple continuous lines, which are however still arranged with strict formalism. The plain diadem is replaced by a more ornate one of beads, while the dolphins have assumed more symmetrical proportions and curves. In the inscriptions archaic  $\eta$  has finally disappeared; and the later  $\kappa$  henceforth prevails.

The reverse of No. 5 shows on the part of the engraver an effort to distinguish the various legs of the four horses; while the idea of speed is conveyed by the charioteer's robe, which is blown backward by the rapidity of his course. Nike having here resumed her natural pose, flies horizontally, but still with stiff angularity, as she holds forth a crown of victory to the horses. The issue represented by this coin was—if one can judge from the number of extant pieces—most copious, and probably supplied the major part of the coinage of Gelon's reign.

#### GELON.

65. Didrachm, wt. 134 grs. B. C. 485-478. (Pl. V: 6.) Rev. Horseman to right, naked, leading a second horse; both horses walking: border of dots.

66. Drachm, wt. 66 grs. B. C. 485-478. (Pl. V: 7.) Rev. Horseman to right, naked, horse walking: border of dots.

<sup>1</sup> Portions of the pedestal of this chariot, identified by the inscription, were discovered at Olympia in 1878 and 1884.

The peculiar interest of these two reverses consists in their distinguishing each denomination by means of a corresponding type. Thus they complete a group in which the tetradrachm is designated by a quadriga; its half, the didrachm, by a pair of horses — the second horse represented only in outline, as in the case of the quadriga — and its fourth, the drachm, by a single horse. There are to be found in the entire range of Greek coinage but one or two instances of a similar descriptive scheme of values.

#### GELON.

67. Litra, wt. 12 grs. B. C. 485-478. (Pl. V: 8.) Obv.  $\Sigma\text{ΥΡΑ}$  Head of nymph to right, wearing diadem of beads: border of dots. Rev. Cuttlefish.

The old Latin weight-standard, a pound (*libra*, *λίτρα*) of bronze, had been brought to Sicily in the immigration of that Sikel race which Greek energy and valor had later dispossessed of the valuable coast lands. It so chanced that the silver-equivalent of this weight of bronze was exactly one-fifth of the Attic drachm; and the new silver *litra* thus obtained, common to both nationalities, would be found most useful in bringing the Sikeliot coinage into harmony with that of the aboriginal inhabitants. Readily adopted for this reason by the Greek cities, the *litra* was carefully distinguished from their own *obol* — or sixth of a drachm, consequently of slightly lighter weight — by a marked difference in the reverse type. This of Syracuse, the *sepia* or cuttlefish, probably had reference to the cult of Poseidon, peculiarly appropriate to our sea-girt city.

These (Nos. 61-67) and similar pieces composed the regular coinage of this important reign; but we find in addition one remarkable issue commemorative of the great event which elevated Gelon — tyrant though he was, and thus naturally an object of hatred in the eyes of the liberty-loving Greeks — to the lofty level of the heroic victors at Marathon and Salamis.

The colonists on their advent into Sicily had found, in addition to the native towns, certain Phoenician trading-posts established at favorable spots on the coast. Driven from these, the Tyrian merchant-settlers had concentrated all their interests at the western end of the island, where their three cities — Panormos at the head — having attained importance, had in the course of two centuries come under the influence and dominion of Carthage. This mighty Semitic power, which from its African stronghold was for three hundred years to wage bitter war against men of the Aryan race, had thus become a close and jealous neighbor of the Greek; and but a slight excuse was needed, such as the appeal of a banished tyrant of Himera, to precipitate a collision. In 480 B. C., Hamilkar with a great host sailed from Africa to regain his ally's city; near which "by the well-watered shore of the river Himera," and on the same day as was fought the battle of Salamis, he

encountered and was utterly routed by Gelon at the head of a picked force of Syracusans and Akragantines, who had hastened across the island by forced marches to succor the beleaguered sister city. So crushing was this defeat that for three quarters of a century the Sikeliot towns were unmolested by even a threat from their African rival; and Gelon was everywhere hailed and remembered as the savior of Hellenic freedom in the west, in like manner as the victors of Salamis were revered in the eastern Greek world.

Such an overwhelming triumph,—the Punic general slain, his thrice one hundred thousand followers either victims of the same fate or reduced to slavery, the terror of the Semitic name destroyed,—was celebrated at Syracuse with stately and gorgeous ceremonies, and was commemorated by a distinctive issue of coins. Damareta, Gelon's queen, touched with a womanly pity for these hordes of enslaved warriors, and for the cruel abasement of their proud city, had interceded with her husband for easy terms of peace; and the conquered nation, surprised and grateful, bestowed upon her a golden crown or wreath. So valuable a gift—one hundred talents of gold—was speedily transferred to the city, and from its equivalent in silver was struck a coinage of dekadrachms—called Damareteia from this origin—and tetradrachms; which, in addition to their regular purposes of exchange, would seem to have been presented as prizes in the triumphal games of Apollo, established to recall the victory.

#### DAMARETEION CLASS.

68. Tetradrachm, wt. 263 grs. B. C. 479. (Pl. V: 9.) Obv. ΣΥΡΑΚΟΞΙΩΝ Head of Nike to right, laureate, in linear circle; around, four dolphins. Rev. Quadriga to right, horses walking and crowned by Nike; in exergue, lion running to right.

(From the Bunbury sale.)

Of all the Damareteia but ten are now to be found, which as they are illustrative of the most beautiful phase of contemporary numismatic art, and commemorate as well an eventful crisis in Sikeliot history, have always been considered the peculiar treasures of a few fortunate museums and private collections. Thus it is with no feeling of hesitation that I present the tetradrachm—this too of the highest rarity, and an exact copy of the dekadrachm—as my representative of the so-called Damareteion class. Mr. Arthur J. Evans in one of his many brilliant papers on Sicilian coinages, concludes that in addition to the value of the wreath, there was devoted to this issue the share set apart for Gelon and his brothers from the Carthaginian spoil,—with the exception of a dedicatory tenth; and on this basis he proceeds to estimate at 20,070 the total number of Damareteia struck. Such a computation, which seems reasonable, would lead to the inference that out of

every two thousand coins from an ancient issue one only had survived the perils and evil chances of over twenty centuries. This ratio can however hardly be considered constant, in the absence of verification by similar well-established instances.

The triumphal and commemorative nature of this coin is displayed in the substitution, for Arethousa, of the head of Nike wearing the laurel of victory; while on the reverse the appearance of a fleeing African lion under the victorious quadriga symbolizes the abasement of Carthage beneath the feet of Syracuse.

The power and dignity of this head, the increasing grace of the curves in the dolphin scheme, the care and skill displayed in the treatment of the inscription letters, show that Gelon must have entrusted the production of this memorial issue to the die-sinker of greatest ability and reputation in the island; who indeed proved himself not unworthy of the honor. The linear circle is evidently modelled on that of No. 2 of the plate, which however in clearness and precision it far surpasses.

This issue forms the culmination of Gelon's coinage, as he did not long survive to enjoy his glorious honors, dying in the following year, 478 B. C., to be succeeded by his brother Hieron.

Gelon's had been the task to establish his dynasty firmly and to raise Syracuse to the leadership of Sicilian cities; his successor could devote himself to the arts of peace. Generous, cultivated and dignified, the patron of art and letters, Hieron attracted to his splendid court the lyric and tragic poets of his day, not only the native-born of Sicily, as Epicharmos, the inventor of comedy, but also those of Old Greece, rugged, powerful Aeschylus, sweet-voiced, copious Simonides, and proud, sublime Pindar, laurel-crowned, whose odes have preserved the memory of at least one Olympic victory of "the Syracusan monarch rejoicing in his steed," and of that other triumph when "in the race-course of the Pythian festival the herald announcing uttered proclamation in behalf of Hieron, victorious in the chariot-race." That he might with dignity and fitness entertain such illustrious guests, the ruler rebuilt and beautified his capital, commencing that process of architectural adornment which, continued by successive rulers, was to make Syracuse even in the world-worn eyes of Cicero "the greatest of Greek cities, and the fairest of all cities."

While thus in learning and refinement Hieron surpassed to the highest degree his simple, unlettered predecessor, no less wide was the divergence in their natural traits of character; and unfortunately the brother of the frank, magnanimous Gelon was crafty, cruel and suspicious. Like the ideal Greek tyrant he lived in perpetual dread, employing numberless spies of both sexes to discover or, if need be, to invent plots and crimes which were then ruth-



lessly punished. His rule was indeed, in spite of all its splendors, a true reign of terror for the Syracusans.

The deed which in Hieron's own eyes was destined to shed undying lustre upon his name seems to us but a typical and heartless exhibition of arbitrary power,—the banishment from Katane of all its inhabitants, and the repeopling, from various sources, of the empty city, new-christened by the name of *Ætna*. In no way could flattering Pindar give his patron higher or more welcome praise than by entitling him, in an invocation to Mount *Ætna*, "the illustrious founder of the neighboring city, named after it."

But in Greek minds another event, of heroic quality indeed and worthy to rank with his stand by Gelon's side at Himera, nobly distinguished Hieron's career: the complete and final destruction, off Kyme, in 474 B. C., of the Etruscan pirates who had long ravaged the western coasts of Italy; and had in fact rendered so insecure the neighboring part of the Mediterranean that its natural designation among the Greeks was the Tyrrhenian (or Etruscan) sea.

#### HIERON.

69-77. Tetradrachms, wts. 270-260 grs. B. C. 478-466. (Pl. V: 10-18.) Obv.  $\Sigma\text{ΥΡΑΚΟ}\Sigma\text{ΙΟΝ}$  Head of nymph to right, with varied arrangement of hair, wearing round ear-ring and plain or beaded necklace; around, four dolphins. Rev. Quadriga to right, horses walking; charioteer crowned by Nike; in exergue, sea-monster: border of dots.

(From the Montagu and other sales.)

In No. 10 we see a direct adaptation of the Damareteion tetradrachm; the nymph Arethousa again resuming her place as the protectress of the city. While the remaining coins, of similar character, display increasing size in the heads, and a gradual approach to realism in the treatment of features and the various methods of arranging hair.

The reverses too in their principal type remain unchanged,—distant but imperishable echoes of Hieron's chariot victories in the Olympic and Pythian games; while in the exergue, beneath the triumphant quadriga, we find, substituted for Gelon's vanquished African lion, a similar allusive figure, the pistrich or sea-monster, symbolizing the barbaric, mysterious, and dreaded sea-power of the Etruscans—*θαλαττοκρατοῦντες*, supreme upon the sea—, whom as well as the Carthaginians, Syracuse had now overthrown. Lyric Pindar's cry "Such sufferings they endured, overpowered by the leader of the Syracusans, who from their swift-sailing galleys cast the Etruscan youth into the sea, freeing Greece from bitter slavery," sounded the most heroic chord of Hieron's many-sided nature; and we must confess it a proper and pardonable pride which wished to perpetuate the remembrance of this, the noblest achievement of his reign.

[To be continued.]

## INCANTATION TABLETS.

In the *Journal* for January, 1900, reference was made to certain ancient amulets, used with a desire to protect the wearer from evil spirits, and to bring distress upon his enemies. The *American Journal of Archaeology*, in its last number, refers to a recent publication by R. Wunsch, describing twenty Greek and Latin "*devotiones*" inscribed on tablets of lead and other material. He has collected the accounts which he gives from various sources, and discusses their significance, etc. He also comments on certain ancient Attic curse-tablets, first mentioned by E. Ziebarth, in 1899, and again examined in 1900 by Otto Hoffman. The latter writer ascribes to them an Arcadian origin, and a date not later than the third century B. C. Some later formulae of Christian times are also discussed in "*Philologus*" (1899, pp. 594-616), by W. Drexler.

These curious pieces are somewhat rare, and considerable study has been given them in the last few years. We have been hoping that in connection with them, some disposition might be made of the theory mentioned some time ago in the *Journal*, viz: that among the unexplained devices of Contorniates, there might be found support for the suggestion which considers them as intended to bring good luck to one party in the popular games, etc., and misfortune to its opponents, and perhaps a removal of some of the obscurities which have so long enveloped the purpose of those singular issues.

M.

## COUNTERSTAMPS ON SPANISH AND SPANISH-AMERICAN COINS.

SOME hitherto unnoticed counterstamps on Spanish-American coins having recently appeared, which have attracted the attention of collectors, we give below, by request, a paper on "Countermarks stamped on Spanish and Spanish-American Coins in Southern Holland, during the last half of the Seventeenth Century," which was printed some time ago by M. Alphonse DeWitte, in the *Revue Belge*, but which we believe will be new to most of our collectors. We are indebted to M. DeWitte for a copy of this brochure, which explains the purpose and approximate date of the counterstamp which he mentions.—Eds.


THE study of countermarks is of much interest, because it offers to students a wide field of investigation, hitherto but little cultivated it is true, and for that very reason fertile in the fruits it offers to those who seek discoveries therein. The series of pieces with countermarks is very numerous, and because of the large number of such coins the explanation of the punch-mark upon many of them is yet to be found. What does this counterstamp signify, and under what circumstances was it applied? Such, in general, is the problem to be solved, and the solution is by no means always an easy one to find.

A placard on the general regulation of the coinage, which was printed at Antwerp during the year 1652, enables us to give the key to the enigma, so far as the punch-mark with the *Toison d'or* is concerned. [This device is that of the Order of the Golden Fleece, a lamb, or fleece, suspended from a rosette or small cross between two of the links of the collar of the Order.] This counterstamp is very frequently found on certain silver pieces, Spanish or Spanish-American, of the second

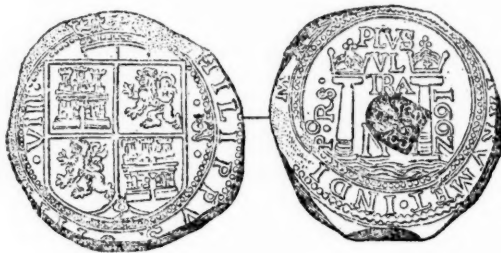
half of the seventeenth century. We believe that we shall be rendering valuable service in reproducing this document, evidently but little known to numismatists. It is as follows :

"TOUCHING SPANISH REALS.

"It has come to our knowledge that among the above-named Reals — the whole pieces called Mattes, and the parts thereof, halves, quarters, eighths, and sixteenths, — it is found on assaying them, that a great number of those of Peru and other places have been adulterated, counterfeited, or are not up to standard in alloy or in weight, so that the public are unable to value them at their actual worth, and it is also difficult to discern the good from the bad : for this reason we have, in the past, and do now declare them base ; and further, as the Reals of Spain and Mexico, which have circulated among the people for forty, twenty, ten, and two-and-a-half pattars, are all too light in weight, we do ordain that they shall be brought to the mints, or to the sworn money-changers, so that the value thereof may be determined according to assays which shall be made ; and the better to discern between the Reals of Spain and Mexico (of just weight and alloy) and those of Peru, we further ordain that before it be permitted to put them in circulation they shall be carried to our mints as aforesaid ; or in places where there are no mints, to the sworn moneyers, there to be marked with punches prepared for this purpose, under the penalties set forth in these placards.

"Reals of Spain and Mexico being  countermarked with this device may be allowed to circulate as of the value of forty-eight pattars."

This ordinance seems to have been applied to the Spanish-American coins struck elsewhere than in Mexico, and to have been in force for a long time.



We give herewith a cut of a piece of eight Reals of Philip IV, struck in 1662 at Santa Fe de Bogota, from the collection of M. DeSchryver. This shows on the reverse the countermark of the punch bearing the *Toison d'or* mentioned in the document above cited. This "Real of eight" is reproduced, but without the countermark, under No. 8613a, plate 49, of the second volume of the fine Catalogue of the collection of coins and medals belonging to M. Manuel Vidal Quadras y Ramon, of Barcelona.

The Vicomte B. de Jonghe and M. DeSchryver also possess, the first, two examples, and the second, a single example of a Four-Real piece, counterfeited in Mexico, bearing the name of Philip IV, all three of which are counterstamped for Spanish Holland with the same punch of the *Toison d'or*.

## A BOSTON HARD TIMES (?) TOKEN.

*Editors of the Journal:—*

THE Token described below resembles very closely, in some respects, the Hard Times Tokens, so exhaustively catalogued by Mr. Lyman H. Low; but whether from the fact that it has no date, or name, it is not included in his list, so far as I can discover. Whether it belongs to that series or no, I am unable therefore to determine, but as the wreath is composed of a single olive branch bent in a circle, with a bow of ribbon tied around the stem,—which was the form of the wreath on the Cents of that period,—it certainly has an apparent claim to be so included, and it has a local interest as well, to Bostonian collectors. The obverse die of the piece in my cabinet shows evident signs of injury on the edge at the left, and the parties who struck it seem to have endeavored to get as many planchets as possible out of the metal sheet from which they were cut, for a small curved piece is lacking on the opposite edge from the break in the die, as if the metal of one planchet had been infringed upon to help out that of another.

The obverse has a wreath of olive, as described above, within which, in three lines, are the words NOT | ONE | CENT and outside the wreath the legend BUT JUST AS GOOD. The reverse has the word BOSTON on the centre of the field, with a floral ornament above and below. There is nothing to indicate the purpose of the piece, or by whom it was issued. It has been suggested that it was used as "change" on one of the omnibus lines that ran from Boston to the suburbs, as was Low 116 (new edition), and his 129. The change in the legend from the phrase "NOT ONE CENT FOR TRIBUTE," to "NOT ONE CENT BUT JUST AS GOOD,"—both of which apparently were used to evade the law—may show its period to be a little later than those with the more patriotic motto. I shall be pleased to learn with certainty something of the origin and purpose of this token, and its right to be included in the Hard Times series.

THOMAS HALL.

BOSTON, March, 1901.

## MEDAL OF THE THIRTY YEARS' WAR.

*Editors of the Journal:—*

SOMETHING more than twenty-five years ago, a gentleman chanced to pick up a medal in the famous old "Christ Church," on Salem Street, Boston, which had been dropped by some previous visitor. It is a large piece, of silver, measuring 38, American scale, and considering its age and vicissitudes, it is in admirable condition: the execution has the formalism and conventional drawing of the period when it was struck; portions of the principal figures are in high relief, and to this fact is due, perhaps more than anything else, a slight defacement of the prominent parts, which are all that show serious wear. The somewhat unusual manner of its discovery so long after it was struck, and so far from its place of mintage, gives it a certain interest, and leads me to think it worthy of a brief description for your readers. Of the rarity of the piece I express no opinion; this, with the artist's name (whose initials are given in the exergue of the obverse), could probably be learned from Van Loon, but I have been unable to consult that work.

The obverse shows Peace and War struggling together; Peace, draped, with her girdle floating about her, grasping War, in full armor and plumed helmet, has lifted him from his feet, and is bearing him to the right; he has ceased to struggle with his

captor, and his right hand with open palm, extends behind her, while with his left he still clasps a crown to his breast; at the right is a small tree with a shield charged with the Medusa-head leaning against it, and supporting a lance and pennon; at the left an arm extends from the edge of the surrounding circle, and holds upon its outstretched hand a globe on which rests a caduceus, a palm-branch and a sprig of olive: in exergue, very small, in two lines, .S D. | .1644. Legend, AMBIGUO PAX ET BELLUM LUCTAMINE CERTANT, PAX, EUROPA VOVET, LÆTA TROPHÆA FERAT: We have here, as will be seen, an elegiac stanza or couplet, which I venture to translate:

Though Peace and War, in dubious strife, and struggles long contend,  
Yet Peace, so Europe vows, shall win bright trophies in the end.

The reverse gives the result of the struggle shown on the obverse; it has a large figure of Peace standing, the principal figure on the field, and disproportionately large as compared with her adversary; she is draped, but wears a corselet and tunic of mail; her right hand extended holds the caduceus of Mercury and three sprigs of wheat; in her left hand is a palm-branch and two olive sprigs: her head is thrown back as she lifts her face to heaven, and a sunburst darts its rays upon her, as if to grant her prayer; she is trampling on a prostrate figure of War in full armor, who is lying, face downward, on a trophy of four flags, a battle-axe, and a broken sword; one of the flags seems to bear a lion rampant, but the device is not clearly shown; it may possibly allude to the Scandinavian emblem, which was a rampant lion with a battle-axe, and to the overthrow of Gustavus Adolphus at Lutzen; but as the Swedish arms were then, as now, three crowns, this seems doubtful; in the background at the left is a draped standing figure of Equity or Themis, the personification of Order, with her emblems—the sword and scales; and in the distance a forest with stags: at the right is a similar figure typifying Plenty; she has a cornucopia in her right and a sprig of olive in her left hand, and like her companion she turns her face upward; in the distance is a city with towers, etc., and a man plowing: in exergue, very small, .1644. Legend, LÆTA TROPHÆA TULIT VICTO PAX OPTIMA BELLO NUNC THEMIS IN TERRAM ET COPIA PULSA REEDIT which, like that on the obverse, forms an elegiac couplet, and may be rendered:

Successful Peace, from conquered War, hath joyous trophies won:  
Now Order, to the earth once more, and exiled Plenty, come.

The THE of Themis, and IN of the following word, are linked in ciphers.

This highly symbolical medal, as appears from its date, commemorates the events of the closing period of the "Thirty Years' War," between the Roman Catholic and Protestant princes of Germany. Frederic William, the Great, had made peace with the Swedes, who, under Gustavus Adolphus, had intervened in the quarrel in 1630, and they evacuated his territories in 1634, the year before this medal was struck. In the following year, 1644, Queen Christina assumed the Swedish throne, and the regency ended; the same year brought Louis XIV into power in France, and closed the regency of Anne of Austria. The accession of these youthful rulers led to lively hopes that the long struggle, which had involved the powers outside of Germany, was near its end, and the universal desire for peace is symbolized in the obverse design. But the defeat of the Imperialists at Nordlingen by Marshal Turenne and the Duke d'Enghien crushed these hopes for the time, and it was not until October, 1648, four years later than the date upon the medal, with its prophetic device of the "ambiguous" or doubtful result, that the Peace of Westphalia ended the war.

E. E. M.



# THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXV, p. 82.)

I have again to insert new medals.

I. CANADA. B. 1. *Medical Colleges.* See below.

B. 3. *Medical Societies.*

1592. *Obverse.* Between crossed branches of fruit and flowers and palm, arms, or, quartered by a cross gules; first quarter a flower, second a pair of scales, third a stag's head, fourth a phoenix; in centre of cross a beaver to left, all proper; crest, an urn upon a fire of fagots, upon its right and left pharmaceutical instruments depending. Beneath, upon a band: ABSQUE LABORE NIHIL. Inscription, upon a raised margin: X PHARMACEUTICAL ASSOCIATION X | OF THE PROVINCE OF QUEBEC

*Reverse.* Field plain. Inscription, upon a raised margin: ' ASSOCIATION PHARMACEUTIQUE ' | DE LA PROVINCE DE QUEBEC

Gold (one), silver (one), white metal (two). 24. 39mm. Dies broken. Struck in Nov. or Dec., 1900. Prize medal of Montreal College of Pharmacy. In the collection of Mr. R. W. McLachlan of Montreal, to whom I owe description and rubbings.

V. THE UNITED STATES. F. 3. *Pharmacists.*

1593. *Obverse.* HAENTLE'S | APPLETON | PHARMACY.

*Reverse.* GOOD | FOR | 5C | AT | SODA | COUNTER.

Aluminum. 18. 28mm. Edges scalloped. Wright, *Numismatist*, Jan., 1901, p. 10, No. 1446.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Philemon Holland (1551-1636), of Coventry.

In addition to Nos. 657-8 and 862-3, there is

1594. *Obverse* and rim as in No. 657.

*Reverse* as that of No. 863, save that there is no lettering upon the open book.

Tin. 22. 34mm. Atkins, *loc. cit.*, No. 24a.

Dr. John Howard (1720-1790), of London.

Besides Nos. 661-705, 726-7, and 864-78, there is

1595. Similar to No. 688 (Portsmouth and Chichester, 1794), save upon rim: PAYABLE AT KINGTON'S STOCKTON.

Copper. 18. 28mm. Unique. *Ibid.*, No. 9bis.

VII. HOLLAND. A. *Personal.*

Willem Geldorf Ten Houte De Lange ( ), of Alkmaar. Teacher in the Clinical Medical School at Haarlem.

1596. *Obverse.* Bust, to left, crowned with laurel and oak. Beneath: BEGEER UTRECHT. Inscription: WILHELMINA KONINGIN DER NEDELANDE(N)

*Reverse.* Within myrtle wreath: AAN | W. G. TEN HOUTE DE LANGE | TE ALKMAAR | DEN IJVERIGEN | KLINISCHEN LEERAAR | DEN BEVORDERAAR | DER VOLKSGEZONDHEID | DEN GETROUWEN ARTS | GEDURENDE 50 JAREN | VAN WEGE | DEN KONING | 12 OCTOBER | 1870.

Silver, bronze. 32. 51mm. Zwierzina, *Tijdschrift*, etc., 1901, p. 30, No. 169.

The regular sequence is now resumed.

VII. HOLLAND. A. *Personal.* (Continued.)

Van Swieten. See under Austria.

Jan Hendrik van Swinden (1747-1823), of Amsterdam. President of Commission on Public Health.

1597. *Obverse*. Bust, to left. Beneath arm: SIMON F. Inscription: J. H. VAN-SWINDEN

*Reverse*. NATUS | AMSTELODAMI. | AN. MDCCXLVII | OBIIT | AN. MDCCCXXIII

Bronze. 30. 47mm. Rudolphi, p. 153, No. 632; Kluyskens, II, p. 558; Duisburg, p. 183, CCCXCXV; Guioth, *Revue belge de num.*, 1848, p. 449, No. 252; Durand, p. 209; Storer, *loc. cit.*, May, 1887, No. 61. In the Boston collection.

Dr. Phoebus Hitzer Themmen (1757-1830), of Amsterdam.

1598. *Obverse*. Bust, to right. Upon truncation: LAGEMAN F. Inscription: PHÆBUS HITZERUS THEMME M.D. INSTITUIT MDCCCIII

*Reverse*. Laurel branches, tied by ribbon. Inscription: HET AMSTERDAMSCH KOE POK - INENTINGS GENOOTSCHAP (Vaccination Society.)

Silver. 22. 34mm. Van Loon, *Verfolge*, II, p. 517, pl. LXXXVI, No. 888; Rudolphi, p. 158, No. 654; Kluyskens, II, p. 496; *Ibid.*, Numismatique Jennérienne, No. 25; *Ibid.*, Cat., p. 102, No. 50; Duisburg, p. 184, CCCXCXVII; Pfeiffer and Ruland, *loc. cit.*, p. 146, No. 418; Storer, *loc. cit.*, March, 1889, No. 936; Pfeiffer, *Zu Jennerfeier* (etc.), 1896, p. 7, No. 418. In the Government, Brettauer, and Boston collections.

Hendrik Frederik Tollens (1780-1856), of . Wholesale druggist.<sup>1</sup>

1599. *Obverse*. Bust, to left. Beneath: S. C. ELION. F. Inscription: HENDRIK TOLLENS CAROLUS ZOON. 24 SEPTEMBER 1780.

*Reverse*. Within a laurel wreath: NEDERLAND | AAN | ZIJNEN GELIEFDEN | VOLKS DICHTER | 24 SEPT. 1850.

34. 55mm. In the Royal Cabinet of Medals at the Hague. I owe the description to the Director, Dr. H. J. de Dompierre de Chauffepié.

Dr. Nikolaas Tulp (1593-1674), of Amsterdam.

1600. *Obverse*. Bust, with skull cap, to right. Inscription: N. TVLP · AM-STERD · COS · IIII · SENATOR · ANNIS · QVINQVAGINTA · (1672.)

*Reverse*. A cedar tree piercing the clouds; at left, a plant; at right, the city wall. Legend: VIRES · VLTRA · SOR — TEMQUE · SENECTÆ

Silver, gilt, bronze, lead. 30. 46mm. Wittwer, Nikolaas Tulp, Nuremberg, 1785, 4°, fig.; Van Loon, Penningen, III, p. 69, fig.; *Ibid.*, Hist. Mët., III, p. 64, fig.; Köhler, XIII, p. 329, fig.; Rudolphi, p. 161, No. 667; Kluyskens, II, p. 516; *Ibid.*, Cat., p. 101, No. 36; Duisburg, p. 178, CCCCLXXIX; *Ibid.*, Cat., Nos. 619-20. In the Government and Boston collections. His arms are also upon the Amsterdam Hotel de Ville medal of 1655, No. 1525, and his name upon the other medal of the same year, already described, No. 1544.

Vinkhuijzen. See under Epidemics, Typhus.

Dr. Gerrit Vrolik (1775-1859), of Amsterdam. Professor of Medicine at Leyden.

1601. *Obverse*. Within beaded circle, decorated bust, facing and to left. Beneath: SCHOUBERG F. Inscription: VITAM · IMPENDERE · VERO | NATVS · LVGDVNI · BATAVORVM · XXV · APRILIS · MDCCCLXXV

*Reverse*. Within ivy and oak branches, tied by ribbon: GERARDO · VROLIK | SYMMOS | IN · MEDICINA · HONORES | ADEPTO | DIE · X · DECEMBRIS | MDCCXCVI | FILII · ET · GENERI | DIE · X · DECEMBRIS MDCCCLVI

Silver, bronze, gilt. 35. 56mm. Kluyskens, Cat., p. 102, No. 51; Duisburg, Supplement II, p. 14; *Ibid.*, Cat., p. 55, No. 634; Dirks, II, p. 72, No. 660; Schulman, *Arnhem Cat.*, 1899, p. 104, No. 73. In the Government, Disbrow, and Boston collections.

The following may also be mentioned. I do not number it, for Dr. Dompierre de Chauffepié of The Hague informs me that the inscription upon the reverse is merely engraved.

<sup>1</sup> Few are probably aware that the favorite poet of Holland was thus connected with the medical profession. In this he resembles Schiller, who was an army surgeon, Goethe, who wrote upon physiology, and Dante, who was a pharmacist.

*Obverse.* Bust, to left. Beneath: MICHAUT F. Inscription: WILH : NASS : BELG : REX . LUXEMB : M : DUX .

*Reverse.* Within laurel: OCTOVIRO . | PHARMACOPOEÆ . | BELGICAE . | SCRIBENDÆ . | G . VROLIK | BOTAN : PROF : | REX . | D . MDCCCXXIX .

Gold. 31. 49mm. Dirks, 75; Schulman Cat., 8 Nov., 1897, No. 1570.

Pieter van de Werf, Adriaanszoon (1529-1603), of Leyden. As burgomaster he put an end to the epidemic of the Plague during the siege of 1574.

There are at least nine medals of this wise sanitarian, a portion of which I have elsewhere described.<sup>1</sup> Of these, three are in the Boston collection, one of them being a gift from Dr. Brettauer of Trieste.

Dr. Gerard Frederik Westerman ( ), of Amsterdam. Director of the Zoological Society "Natura Artis Magistra."

1602. *Obverse.* Within circular field, bust facing, with head towards right. At left: J. ELION. F. Inscription: AAN D<sup>E</sup> GERARDUS FREDERIK WESTERMAN | (rosette) VEREERDERS EN VRIENDEN I MEI 1878 (rosette)

*Reverse.* Within a heavy wreath of oak leaves and acorns: EENVOUD | VOLHARDING | KRACHT

Bronze. 36. 58mm. In the Boston collection.

Dr. Adriaan van der Willigen ( ), of Haarlem.

1603. *Obverse.* Hymen places a wreath over two flaming hearts resting upon an altar, which is inscribed: 25 Exergue: VAN DER KELLEN JR. F.

*Reverse.* Within a wreath of roses: 25 JARIG HUWELIJK | VAN | D<sup>R</sup>. ADRIAAN | VAN DER WILLIGEN PZ. | EN GEERTRUIDA ALETTA | VAN VOORT HUIJZEN | HAARLEM | 29 MEI | 1870

Bronze. 26. 42mm. Rueppell, 1876, p. 16, No. DVI 1; *Tijdschrift*, etc., 1901, p. 25, No. 162.

Dr. Kornelis Wilson ( ), of Amsterdam.

His arms are upon the Amsterdam Hotel de Ville medal of 1655, No. 1525.

#### B. 1. Medical Colleges.

Amsterdam. The University.

1604. *Obverse.* Within a scrolled circle, with emblems of Law (scales), Medicine (the staff of Aesculapius), Divinity (open book over palm), Art (brush and lute, within wreath), and Science (hemisphere and stars), the city arms crowned and supported by lions, below which in three lines: ACADEMIA AMSTELODAMENSIS | IN ILL. ATHENAEI LOCVM SVCCCESSIT | ID. OCTOB. MDCCCLXXVII

*Reverse.* Three females (the three professions), erect; the central one with book inscribed BIBLIA | SACRA, the right one with serpent entwined around mirror, and the left one with scales and sword. Beneath base, at right: J. P. MENDER F.

Silver, bronze. 42. 65mm. Anderson, *Notes and Queries*, Dec., 1892, p. 465; *Tijdschrift*, etc., 1894, p. 23. In the Government and Boston collections.

1605. *Obverse.* The city arms; a shield, upon which three St. Andrew's crosses, crowned and supported by lions, above laurel branches. Inscription: PRAEMIUM CERTAMINIS IN ACADEMIA AMSTELODAMENSI INDICTI +

*Reverse.* Entwined in laurel wreath, bound by ribbon and with beaded inner margin, the emblems of Medicine (the staff of Aesculapius) and the other faculties (scrolls within wreath, sword and scales, open book bearing A and Ω), surrounded by serpent, and a globe.

Bronze. 32. 50mm. Edges beaded. Struck in 1881. *Ibid.*, p. 27. In the Boston collection.

Do. Physicians' Guild (Collegium Medicum). See under Personals, Van Alphen and Van Bosch.

<sup>1</sup> *The Sanitarian*, August, 1891, Nos. 744 and 1818; September, 1894, Nos. 2229-30.

Do. Surgeons' Guild.<sup>1</sup>

1606. *Obverse*. A cartouche, with arms of the city above, and a skull below. Field vacant for name of member. In the present instance: Albert Ahuys | Chirurgien [engraved].

*Reverse*. A skeleton, with scythe and hour glass.

Brass. 26. 40mm. Van Orden, *Bijdragen tot de Penningkunde van het Koninkrijk der Nederlanden*, pl. II, No. 3; *Revue belge de numismatique*, 1858, p. 380; Dirks, *ibid.*, 1859, p. 87, No. 45; Neumann, *loc. cit.*, No. 35, 246. This was shown at the funeral of members of the guild. In the Boston collection. See also under Botanic Gardens.

## Do. Apothecaries' Guild.

1607. *Obverse*. A hand from clouds, with spatula, surrounded by serpent and leaves.

*Reverse*. In script: J. A. | Rodenburg | Mr Apoteeker | Tot Workum | Den 24 Novem | 1739. (engraved)

Silver. 18. 29mm. Dirks, pl. CXXVII, fig. 1; *Revue belge*, 1859, p. 127, No. 185.

1608. *Obverse*. UU | OUH | ANA | TOM

*Reverse*. Blank.

Lead. Rectangular. Ticket to Anatomical Theatre. (About 1691.) Dirks, *Die Noord-Nederlandsche Gildepenningen*, 1878, I, p. 14.

The 'St. Luke's Guilds of this city and Middleburg were not, as might perhaps have been expected, of physicians, but of painters, etc.<sup>2</sup>

## Arnhem. Surgeons' Guild.

1609. *Obverse*. A shield bearing double-headed eagle, surmounted by a cherub, and supported by men in hats and cloaks who hold gallipots, and one in addition a spatula. Inscription: FRATERNITATE \* COSMI \* ET — DAMI \* ARNHEM

*Reverse*. Blank.

Dirks, pl. XCVIII, fig. 4.

Bois-le-Duc ('s Hertogenbosch). Surgeons' Guild.

1610. *Obverse*. Within a laureated border, a trephining drill, between saw and lancet.

*Reverse*. Upon a scrolled shield, Sts. Cosmus and Damian.

*Ibid.*, pl. LXXXV, fig. 3; *Revue belge*, 1859, p. 95, No. 86.

1611. *Obverse*. The arms of the guild, as on reverse of preceding. Inscription: SIGILLVM \* CHIRVRGORVM \* IN \* BVSCODVCIS \* ANNO 1664 \* Edge laureated. (The seal of the guild.) No reverse.

Dirks, pl. XCIII, fig. 47; *Ibid.*, *Revue belge*, 1874, p. 27, No. 54; *Ibid.*, 230 Méreaux etc., p. 14, No. 54.

## Bolsward. Apothecaries' Guild.

1612. *Obverse*. Interior of pharmacy, with an apprentice using mortar, and another mixing drugs. Edge ornamented.

*Reverse*. The city arms, very elaborate. Inscription: Franciskus Elgersma Ouderman Van . Het . Apothekers . Gildt (in script) . 1721

Dirks, pl. CXXIV, fig. 7.

## Delft. Physicians' and Surgeons' Guild.

1613. *Obverse*. A death's head. Inscription: COLLEGIUM MEDICUM ET CHIRURGICUM . 1635. Legend: MEMENTO MORI

Silver. 26. 40mm. (The seal of the guild.) Schulman catalogue, Amersfoort, May, 1890, No. 834.

<sup>1</sup> The Surgical and Pharmaceutical Guilds of the Netherlands were so much in the nature of examining bodies that they are classed here rather than with Medical Societies. The medals of their Botanic Gardens will also be considered in this connection.

<sup>2</sup> Marvin, this *Journal*, July, 1891, p. 13.

1614 *Obverse*. Skull and crossed femora. Legend: MEMENTO MORI. Inscription: DELPHENS. S. COLLEGII MEDIC. & CHIRURG.

*Reverse*. c. d. 1635. (engraved.)

Silver. 25. 39mm. With pin attachment. In the Government collection.

Flushing (Vlissingen). Physicians' Guild.

1615. *Obverse*. An oval shield, upon which the staff of Aesculapius within the bands of a superincumbent hat. Inscription: COLLEGIUM. MEDICUM. FLESSINGANUM. Oval. (The seal of the guild.) Dirks, pl. LXXVIII, No. 22.

Do. Apothecaries' Guild.

1616. *Obverse*. Within laurel border, bust of Hippocrates facing. Inscription, preceded, divided, and followed by rosettes: SIGILL. COLL. PHARM. FLISSING. (The seal of the Guild.)

*Ibid.*, pl. LXXVI, fig. 12\*.

1617. *Obverse*. Laureated bust of Hippocrates, to left. No inscription. Much smaller than the preceding.

*Ibid.*, pl. LXXVI, fig. 12\*\*.

Goes. Apothecaries' Guild, united with the hatters' and gloves'.

1618. *Obverse*. A mortar with two pestles, under a pair of scales. Beneath, a space for the member's number.

*Reverse*. A broad hat. Upon either side: 16 — 25; beneath, two feathers and a pair of gloves.

Bronze. 25. 40mm. Edges corded. *Ibid.*, pl. LXXIX, fig. 10; Minard van Hoorebeke, Description des méreaux, etc., des gildes, etc., p. 97, No. 168, fig. In the Boston collection.

Groningen.

1619. *Obverse*. Building. Inscription: SPLENDEAT. VSV | — ACADEMIAE. GRONINGANAE | TEMPLVM

*Reverse*. Within laurel branches tied by ribbon, with radiant sun above: D. F | AB. VRBE. ET. REGIONE | GRONINGANA | DIE. I. MAII. MDCCCXLVI | HERM. DE. KANITZ. SVASORE | INCHOATVM | CIVIBVS. PLAVENTIBVS | DIE. XXV. SEPT. MDCCCL | INAVGV RATVM

Bronze. 27. 43mm. In the Boston collection.

Do. Surgeons' Guild.

1620. *Obverse*. The Good Samaritan.

*Reverse*. Blank.

*Revue belge*, 1858, p. 406; Feith, Dissertation sur les Corporations de métiers de la ville de Groningen, pl. III, No. 9c.

The Hague ('s Gravenhage). Surgeons' Guild.

1621. *Obverse*. St. Sebastian. Inscription: SHAAGSCHE HEEL - KONST CONFRERIJE

Oval. (The seal of the guild.) Dirks, pl. XLVI, fig. 22; *Ibid.*, *Revue belge*, 1858, p. 409; *Ibid.*, loc. cit., 1874, p. 43; *Ibid.*, 230 Méreaux, etc., p. 50; Mededeelingen, pl. (d), No. XII.

Do. Apothecaries' Guild.

1622. *Obverse*. Apollo trampling the python under his feet. At sides: Iuvante — Numine. Inscription: S. COLL. PHARMAC. — HAGIEN — SIVM. 1629.

*Reverse*. 25 (engraved.)

Oval. (The seal of the guild.) Dirks, pl. XLVI, fig. 21; *Revue belge*, 1859, p. 110, No. 123\*; *Ibid.*, 1874, p. 43. See also under Botanic Gardens.

Leeuwarden. Barber-surgeons' Guild.

1623. *Obverse*. Two razors crowned.

*Reverse*. ABRAHAM BOUMAN. 1772

*Ibid.*, 1859, p. 75, No. 146.

[To be continued.]



## MEDALS OF THE GRAND ARMY.

## V.

CLOSELY allied to the series of Medals struck for the Annual gatherings of the Grand Army of the Republic is a set of medallic badges, which will next be considered; these were struck for the meetings of the various branches of organizations which are more or less closely connected with the Grand Army, although not component parts thereof, which took place in September, 1899, at the Thirty-third National Encampment in Philadelphia. The medal consists of two parts, one a bronze planchet; this is surmounted by a smaller one of varying design, on gilt or silvered metal, and apparently attached to the bronze; these smaller medals differentiate the badges which were intended to be worn by the members of the Woman's Relief Corps, the Sons of Veterans, Ladies of the G. A. R., etc. The left edge of the bronze portion is arranged to show portions of "the stars and stripes," draped and intertwined with the usual cords of the standard, the tassels appearing below, at the base of the medal. The right edge has the legend, 33<sup>RD</sup> NATIONAL ENCAMPMENT; an ornamental tablet at top, with the letters G. A. R., is pierced for a ring. *Reverse*, Plain, except for a small circular punch-mark, containing the name of the manufacturer, in very small letters, J. K. DAVISON PHILA. Attached by a ribbon to a bronze clasp. The clasp has upon its centre the famous Independence Bell, showing the crack; around the top are two lines of characters indicating the motto; below these the names of the founders, etc., in three lines, PASS AND STOW | PHILAD<sup>A</sup> | MDCCLIII; on the left of the bell 18 and on the right 99, all enclosed in an ornate border: on the left of this is a view of Independence Hall, and on the right the arms of the city of Philadelphia with crest and supporters, but the details are too small for description: on a ribbon beneath, PHILADELPHIA. Size of bronze medal, 23 nearly in width; 29 in height, including the upper tablet or loop. This device is used as the base or under-medal for all the surmounting series which is next described.

The first medal we note is gilt, with the star of the G. A. R. encircled by a wreath of olive, open at the top; each of the points is enamelled in red, with a small star of five points in gilt on each. Size 16. Worn with a yellow ribbon, on which is in silver letters, in three lines, LADIES | OF THE | G. A. R.

Next we have one with the cross of the Woman's Relief Corps, as previously described, in gilt on a silver field; the diagonal bars on the inner circle are enamelled; that at the right in red, the central one in white with F C L in gold, and the third in blue. Size as that of the preceding, as are all of this series. The ribbon is yellow, and has W. R. C. in silver letters.

A third has a gilt centre on which are two signal flags,—white with red enamelled oblong, edged with gilt on the centre, and crossed in saltire over an erect flaming torch, gilt like the field; u at the left and s at the right of the base or handle of the torch. This has a blue and buff or gold ribbon, but no letters thereon.

On a fourth, the surmounting medal is grey and bears in gilt a quadrangle with serrated border, suggesting the pickets of the prison where captured soldiers were confined; at the corners four small cannon are placed on the diagonals, as if to command the enclosure; on the ground is a fallen soldier attacked by a blood-hound; over the dog U. E. P. W.; on the longer sides of the quadrangle, at the top, DEATH BEFORE

and on the lower one, DISHONOR The ribbon is blue and buff, and has in silver letters, in four lines, NATIONAL ASSN. | UNION | EX-PRISONERS | OF WAR.

Another has on a silvered centre a cypher of D V, the first letter in red, the second in blue, worn with a ribbon of blue and buff by the Daughters of Veterans.

The Sons of Veterans had a similar medal, the centre silvered, with a cypher of S V, the first letter in red, the second in blue, and the name of the organization in two lines of silver on a blue and buff ribbon.

Still another of the set has a silvered centre on which is the Greek cross of the Hospital Service, in red, ARMY above, NURSES below; the words separated on either side by — . — The same words appear in silver on the ribbon.

The last of this series also has a silver centre, with a pen of the same surmounted by a scroll in blue, on which PRESS in silver letters, and the outlines of the scroll in the same color. Ribbon like the preceding, and without inscription.

Perhaps no similar series of badges, which combine unity of purpose with variety of design so happily as do these, has ever been issued.

For the members of the Convention themselves an elaborate badge was also struck, which, while bearing evidence of the die-sinker's skill, is yet so combined with enamelled work as greatly to mar its beauty from the medallion point of view. It has an irregular-shaped planchet, having an eagle at the top, his wings displayed, grasping the arrows and olive branch, beneath which is an ornate shield with the arms of the city of Philadelphia; azure, a fess or; in chief a plow, and in base a ship; crest, a dexter arm embowed, holding the scales of justice; supporters, two female figures standing; that on the dexter side holds a scroll, that on the sinister, a sheaf of wheat (?); beneath is a ribbon with motto, but the words, if any, are illegible. At the base of the planchet is a scroll or ribbon, blue on the left and buff on the right, extending upward and inscribed in gilt letters, 33<sup>RD</sup> NATIONAL ENCAMPMENT, the latter word on the buff portion. Between the wings of the eagle and the scroll the space is filled on the right by the national flag, enamelled in proper colors; the union has thirteen stars in gold. The corresponding space on the right is occupied by the State colors of Pennsylvania, enamelled in dark blue, with the arms in gold; the dexter supporter and outline of the shield are all, however, that can be distinguished.

This elaborate affair was suspended to a clasp, having a wreath of palm branches enclosing G A R, the first letter in red, the next in white, the last in blue; SEPT. on the left, 1899 on the right: worn with a yellow ribbon edged with blue, white and red. On the ribbon the Independence Bell, lettered, in dark or oxydized bronze. Clasp or bar, a view of Independence Hall and adjoining buildings, PHILADELPHIA above, and MEMBER on a ribbon below. It is useless to attempt to give the sizes of the component parts of this combination, which, it can hardly be doubted, was the suggestion of some designer whose patriotic fervor was far greater than his artistic knowledge. The whole is about five inches long and two inches wide, and in effect of color quite in keeping with the early autumn, when the National Encampment assembles.

One of the local Posts wore a keystone-shaped planchet, on which are the letters G A R interlaced slightly, and finished in colored enamels, red, white and blue. Above them an eagle, displayed, and below 1899; a ribbon surmounts the top of the stone, with 33<sup>RD</sup> NATIONAL ENCPT Reverse, the punch-mark of the maker, as above described. Attached to a narrow bar adorned with two straight branches of olive tied with a bow

in the centre : worn with a ribbon of blue and buff. In place of a bar at the top is an ornate tablet in enamels, white in the centre and surrounded by a ribbon border of blue with gold edge, having a large 2 in gold on the white, and POST above and PHILADELPHIA below in gold on the border. The keystone is of gilt metal ; greatest width and height, 22 nearly.

One other piece struck for the same Encampment, and designed to be worn by the Committee of Arrangements, was issued. The planchet is a quatrefoil, each of the four circular tablets which compose it surrounded by a wreath of laurel leaves ; the centre is surmounted by an ornate shield on which is a cypher of G A R, the A being much larger than the other letters. On the upper circle is an eagle with expanded wings and holding arrows and an olive branch in his talons ; on the circle at the left is a military trophy, formed by a stack of muskets, two swords crossed in saltire, and a cannon in the background ; on the right circle a camp kettle suspended on a cross-stick supported by two upright forked sticks, and a fire burning below ; the lower circle has the five-pointed star of the Grand Army. Suspended to a narrow bar inscribed 33<sup>RD</sup> NATIONAL ENCAMPMENT ; this bar is attached to a ribbon of blue and buff, inscribed COMMITTEE in silver, in a diagonal line ; at the top, on a large clasp or bar of ornate design, the arms of the city of Philadelphia, as described above, on a shield in the centre, with a view of Independence Hall at the left, and an equestrian statue (? Gen. and Gov. Hartranft) on the right ; the lower part of the clasp is in the form of a ribbon, on which, PHILADELPHIA 1899 SEPTEMBER. This medal has no reverse, save the small circular punch-mark of Davison, the maker. It is finished to resemble oxydized silver. Width of medal, 26 ; of lower bar, 24 ; and of upper bar or clasp, 28. This is the best in design and execution of the entire series now described.

C. P. N.

### INCREASE IN USE OF NICKEL FOR COINAGE.

THE first coinage of nickel was that of Switzerland, in 1850, and the pieces were minted in Strasburg. The United States followed with the five-cent pieces in that metal, struck in 1857. An effort had been made to adopt it for minor coins in 1836, but probably from the difficulty of obtaining the metal in sufficient quantity, at a reasonable price, and its somewhat refractory character under the earlier methods of treatment, the attempt to introduce it failed. Belgium adopted it in 1860, Peru in 1863, Costa Rica in 1865, Honduras and Jamaica in 1869, Brazil in 1870, Chili in 1871, Germany in 1873, Colombia in 1874, Venezuela in 1876, and, passing many of the smaller States which followed the countries named, we find Mexico using it in 1882, Bolivia in 1883, Egypt in 1885, Japan in 1889, Austrian Hungary in 1892, Italy, Greece and the Argentine Republic in 1894, Portugal, Persia and Roumania in 1900. Last of all, the Grand Duchy of Luxembourg, by a law of 29 December, 1900, has authorized pieces composed of an alloy of nickel (25 per cent. or less) and copper, to be struck to replace the bronze five and ten centime pieces. The new coins are to be of the value of five and ten centimes ; they will weigh respectively two and three grammes, and will be of seventeen and twenty millimetres in diameter. They are to bear on the obverse the portrait of the Sovereign, the legend ADOLPHE GRAND DUC DE LUXEMBOURG and the date, and the reverse is to have a wreath of oak and the designation of value within.

## THE JUDAS PENNIES.

OUR readers will recall the curious article on the "Traditional Judas Pennies," so called, which was printed in the *Journal* for January, 1900 (page 69), from the *Revue Numismatique*, translated from a paper written for that magazine by M. F. de Mely, which described certain pieces preserved among the sacred relics of Continental churches in medieval times, that purported to be a part of the identical money received by Judas for his treachery. In a recent number of that periodical M. de Villenoisy has given some additional information concerning one of the pieces, an ancient coin of Rhodes, which was for a long period believed to be one of the original thirty. The piece to which he gives special attention is that described in our previous article as once held by the convent of the Celestin fathers at Heverlé, and he traces its history from the earliest reference to it which has been found.

It appears that it was originally given to the Marquis Marie Madeleine de Harvel, wife of William de Croy, in the first half of the sixteenth century, or about the time of the Reformation, and was bequeathed by that lady to the convent of the Celestins at Heverlé; thence it passed to the collection of d'Enghien (Hainault). It is a Rhodian tetradrachm of the type of the facing head, struck before the Christian era; it bears the name of a magistrate, which M. de Villenoisy says is certainly  $\text{API}\Sigma\text{TOKPITO}\Sigma$ .

Five certainly, and probably eight, of the Judas Pennies are now known to have been coins of Rhodes, and it is evident, says our authority, that the suggestion that the word  $\text{PO}\Delta\text{ION}$  (the name of the island) was taken by the owners of those pieces to be a part of the name of Herod the Tetrarch, P being the Greek character for the Roman R (*i. e.*, Rodion). While these pieces are commonly believed to have been of silver, in accordance with the account in the Gospel of St. Matthew,—the other Evangelists speak of them simply as money,—M. Villenoisy suggests that the word in the Gospel ( $\alpha\rho\rho\acute{\upsilon}\rho\iota\alpha$ ) would be more correctly translated "money," and not "silver," and that the coins which were paid to Judas were really gold; for the sum of "thirty pieces of silver" would not have been sufficient for the purchase of the field for the burial of strangers, which was the final disposition of the bribe paid by the Sanhedrim to the traitor.<sup>1</sup>

M.

## TESSERAE HOSPITALES.

A BRONZE tablet has been discovered at Sousse, Africa, broken on the left side and the base, but which, if the inscription is correctly read, is one of the very few Tesseræ Hospitales known to exist. It is  $2\frac{1}{2}$  inches long by 4 inches wide, and probably dates from about the year 112 A. D., or the time of Trajan. The inscription is somewhat imperfect, so that the reading is not absolutely determined. These tokens of friendship and hospitality, which were occasionally broken when friends parted, are extremely rare. There is a certain air of romance about them which gives them an interest that does not attach to other ancient pieces; but whether the broken corner indicates that this was ever divided in accord with the classic custom, is very doubtful.

<sup>1</sup> We find no support for this theory in Bloomfield or Dean Alford's notes on the passage. The price offered Judas was merely the value of a slave, and

seems to have implied contempt for both the betrayer and his victim.—EDS.

## THE MOTTO "IN GOD WE TRUST."

THE motto placed upon the American National coinage was designed to show to the world that the United States is a professedly Christian nation; but to a certain class it has served to point a jest at the sincerity of those who caused it to be placed there. The origin of the movement which added this motto to our coins has recently been stated in conversation by Mr. Preston, Director of the Mint, and the source from which it comes sets at rest some of the stories in circulation for years. We think no very full account has ever been printed in the *Journal*, and the following "interviewer's story" is worth preservation; we take it from a letter of a correspondent of the *Boston Transcript*:—

So far as the department records show, the first suggestion for the recognition of the Deity on the coins of the United States was made by M. R. Watkinson, of Ridleyville, Pa., who signed himself "Minister of the Gospel," in a letter dated Nov. 13, 1861. He wrote to Secretary Chase somewhat as follows: "You are probably a Christian. What if our Republic were now shattered beyond reconstruction? Would not the antiquaries of succeeding centuries rightly reason from our past that we were a heathen nation? What I propose is that instead of the Goddess of Liberty we shall have next inside the thirteen stars a ring inscribed with the words 'perpetual union;' within this ring the All-seeing Eye, crowned with a halo; beneath this eye the American flag, bearing in its field stars equal to the number of States united; in the folds of the bars the words 'God, Liberty, Law.' This would make a beautiful coin, to which no citizen could object. This would relieve us from the ignominy of heathenism. This would place us openly under the divine protection we have personally claimed. From my heart I have felt our national shame in disowning God as not the least of our present national disasters. To you, first, I address a subject that must be agitated."

Whether moved by this letter or not, it is impossible to say; but it is a fact that on the 20th of November, just a week later, Mr. Chase sent a letter to the Director of the Mint at Philadelphia, in which he said: "No nation can be strong, except in the strength of God, or safe, except in His defence. The trust of our people in God should be declared on our national coins. You will cause a device to be prepared without unnecessary delay, with a motto expressing in the fewest and tersest words possible this national recognition."

It was found, however, that it did not rest within the province of the Director of the Mint to attach a new motto to the national coins. Congress, by a law passed in 1837, had prescribed what mottoes and devices might be placed upon the coins of the United States. The Director of the Mint accordingly got up his design for submission to the Secretary, and through him to Congress. The mottoes prepared were these: "Our Country: Our God," and "God, Our Trust." These did not wholly suit Secretary Chase, who commented upon them as follows in a letter to the Director of the Mint: "I approve your mottoes, only suggesting . . . that the first should begin with 'Our God,' so as to read 'Our God and Our Country,' and that the motto on the shield should be changed so as to read instead of 'God, Our Trust,' 'In God We Trust.'"

An Act was passed April 22, 1864, changing the composition of the one cent piece and authorizing the coinage of the two cent piece, the devices of which were to be fixed by the Director of the Mint, with the approval of the Secretary of the Treas-



ury; and it is upon the two cent bronze piece that the motto "In God We Trust" first appeared. By an Act of March 3, 1865, it was provided that in addition to the legend and device on the gold and silver coins of the United States it should be lawful for the Director of the Mint, with the approval of the Secretary of the Treasury, to place the motto "In God We Trust" on such coins as shall admit of the inscription thereon. Under this Act the motto was placed upon the \$20, \$10 and \$5 gold pieces, and in the latter part of 1865 upon the fifty and twenty-five cent silver pieces. The dime does not now contain the legend. By the Coinage Act of 1873 it was provided that this motto should be inscribed on such coins as admit of it. That is the existing law. The English sovereign contains the words "Dei Gratia" of like import.

### ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

[Continued from Vol. XXXIV, page 115.]

41. 1901. *Obverse.* In low relief, civilian bust of the President, to the left, wearing on the left lapel of his coat the button of the Loyal Legion; above, WILLIAM · MCKINLEY; in exergue, in three lines, PRESIDENT | OF · THE | UNITED STATES. *Reverse.* Also in low relief, a male figure, in modern costume, representing a melter or assayer, wearing a cap, standing left, partly bending over a furnace; on it lies a sheet of paper on which the assayer is delineating with a style; in the background, the laboratory well supplied with flasks, beakers, still, etc. Below, the inscription, occupying the usual position of the exergue: MINT · OF · THE · UNITED · STATES | ANNUAL · ASSAY · 1901. The type is on the longest way of the medal, and the inscriptions are across the coin in horizontal lines. Silver; for the members of the Assay Commission; weight about two ounces troy (about the weight an honest dollar would be). Bronze proofs for the Mint Cabinet; rectangular in form. Size 35 x 24, 56 mm. x 38 mm.

This is an entirely new departure for the Mint; nothing like it in shape has ever been produced by that branch of the Treasury Department. The Assay Medal of 1901, in general appearance, somewhat resembles the square ore (1625) and old plate money of Sweden, the bar money of other countries, and the Mexican wooden money (before 1849) and conforms to the style introduced by recent French medallists.

There is no prospect that the Assay Medals will be put on the Mint sale list. To be of any value to the members of the Assay Commission, these medals ought not to be sold to the general public, and hence they are not so exposed. Somehow or other, a few of them find their way into the hands of coin dealers every year, some months after their issue. It does not yet appear by whose authority the Assay Medals were first issued (in 1860), nor by whose suggestion these semi-official souvenirs were originated. We do not hear of any other nation than our own which issues such medals.

To Colonel Oliver C. Bosbyshell our obligations are due for essential aid in the above description.

We note the following additions to those previously described:—

5. 1869. Silver. Thick and thin planchets.
9. 1871. Silver. Thick and thin planchets.
11. 1873. Bronze. Thick and thin planchets.

EDMUND JAMES CLEVELAND.

## A PATTERN BALTIMORE PIECE IN COPPER.

*Editors of the Journal:—*

I find that very few, if any, of the modern collectors of American Colonials are familiar with the existence of the coin to which I now call your attention, notwithstanding the fact that Mr. Crosby referred to it in his work,— the Maryland Shilling Copper Pattern, from the Clay sale, 1871; some of them may be interested in the specimen which is now in my cabinet. Mr. Crosby's remarks, referring to this piece, cover the ground so fully, for its descriptions, etc., that I will quote from his work, "Early Coins of America," page 131:—

"In the collection of Dr. Clay, of Manchester, England, was an impression in copper, from shilling dies, which differs slightly from any we have seen in silver, the colon after *MARIÆ* being omitted. There are also in the British Museum impressions, in copper, from shilling and sixpenny dies, but we have no knowledge as to their varieties."

The obverse of this specimen was photographed for the Clay sale. I have never heard of any representation of the reverse. The illustration in this number of the *Journal* is probably the first to appear, showing both obverse and reverse. In cataloguing the Clay collection, Mr. Strobridge described the piece as unique, which might possibly have been a premature opinion, unless he was familiar with the dies in the British Museum, as mentioned by Mr. Crosby.

THOMAS HALL.

46 West Newton Street, Boston, Mass.

## MASONIC MEDALS.

(Continued from Vol. XXXV, p. 90.)

MCXXXIV. Obverse, Profile bust to left of Henry Price; he is clothed in the costume of the time, and wears a coat with straight collar, a ruffled shirt, and hair tied in cue; under the truncation, curving to conform to the inner edge of a circle which separates the legend from the field, · JUNE 26, 1888 · Legend, FOUNDER OF DULY AUTHORIZED MASONRY IN AMERICA and at the bottom, completing the circle, in larger letters, · HENRY PRICE · Reverse, Arms of the Grand Lodge of Massachusetts: dexter, sable, on a chevron or, between three castles proper, the compasses extended, of the first; sinister, the arms of the State of Massachusetts: azure, an Indian proper, standing erect, with bow in dexter and arrow in sinister hand; a mullet argent in dexter chief. Crest, on a ribbon, a dove proper, with a sprig of olive in his beak. Supporters, two beavers, proper. Motto, on a ribbon, FOLLOW REASON. Beneath is the date 1733 (that of foundation). Legend, above, GRAND LODGE OF MASSACHUSETTS. A ring inserted in the rim at the top, by which it is worn suspended by a blue ribbon from a clasp, on which are the square and compasses enclosing the letter G and a sprig of acacia on either side, extending outward. Bronze. Size 26; length of bar, 26 nearly. The dies of this medal were cut by Mitchell of Boston, and it was issued by the Grand Lodge on the occasion of the dedication of a monument at the grave, near his old home, of Henry Price, the first Provincial

Grand Master of Masons in North America. A full account of the occasion will be found in the Proceedings of the Grand Lodge of Massachusetts.

MCXXXV. Obverse, A head of Columbia, helmed, and in profile to the left, after the famous statue "The Genius of America," by Thomas Crawford, in the Capitol at Washington, the helmet crested with an eagle, and bordered by a circle of stars; under the truncation, the motto of the Lodge, SEMPER VBIQUE (Always, everywhere), curving to conform to a cable-tow arranged in knots around the field; outside of this border, the legend COLUMBIAN LODGE F. A. M. BOSTON, MASS. and at the bottom, completing the circle, INSTITUTED JUNE 8, 1795. Reverse, Within a wreath formed by olive branches crossed and tied at the bottom, and surmounted by a small square and compasses at their junction, grape-leaves above and sprays of wheat at the top, which is open (symbols of "corn, wine and oil"), the inscription in eight lines: 1795 | JOS. CHURCHILL, W. M. | JAMES EATON, S. W. | JOHN RITTENHOUSE, J. W. | 1895 | J. FOSTER BUSH, W. M. | JOS. S. KENDALL, S. W. | F. OSCAR GUILD, J. W.—the names of the first three officers at the foundation and at the Centennial of the Lodge; legend, outside the wreath, above, WISDOM HATH BUILT HER HOUSE and below, CENTENARY, 1895. Size 24. Gold, one impression, presented to the W. M.; about twenty-five in silver for the jewels and presentation; five hundred in copper bronzed, for members and presentation. The dies, which were cut by Mitchell, were then destroyed.

MCXXXVI. Obverse, The square and compasses on the field; the square is graduated and the left arm slightly longer than the right. Legend, UNITAS \* LIBERTAS \* CARITAS \* (Unity, Liberty, Charity.) Reverse, A right-angled triangle, the hypotenuse to the right, and the shorter side at the bottom; above it hangs a ribbon scroll, nearly semi-circular, and blank for engraving the owner's name. Legend, above, MAS. VET. ASSOCIATION, D. C. U. S. A. and at the bottom, completing the circle, AUG. 20. 1879. (date of foundation.) The edge of the obverse is serrated and that of the reverse corded. Silver. Size 19.<sup>1</sup>

MCXXXVII. Obverse, Two Corinthian columns supporting an arch with keystone; between the columns are three steps, with three burning tapers arranged in a triangular form above the upper one; over these and beneath the keystone is the radiant All-seeing eye. The field is surrounded by a circle of dots, outside of which is the legend, above, BRISTOL LODGE NORTH ATTLEBOROUGH, MASS. and below, completing the circle, \* 1797 \* CENTENARY \* 1897 \* Reverse, Bust of Paul Revere to left. Legend, GRAND MASTER 1795 TO '97, and below, completing the circle, a fac-simile of his signature. Bronze. Size 23.<sup>2</sup>

W. T. R. M.

<sup>1</sup> This is the Medal of the Masonic Veteran Association of the District of Columbia, which is limited to Masons of twenty-one years' membership in the Order.

<sup>2</sup> In the Lawrence Collection. For the description I am indebted to Bro. Theo. H. Emmons. Revere was Grand Master when the Lodge was instituted; the legends explain the medal.

## EDITORIAL.

THE exceptional delay in the issue of the present number of the *Journal* is largely due to the long-continued rainy and cloudy weather which prevailed on the coast for, we might almost say, an uninterrupted period; this has prevented the completion of the photogravure plates which were to illustrate Mr. Benson's delightful series of papers on Ancient Greek Coinage. Several unsuccessful attempts were made by the engraver, which it was hoped would be acceptable, in different intervals of sunlight; but when the plates were finished, they fell so far short of the high standard of those which have preceded them that it was finally and reluctantly decided to postpone any further attempts till brighter weather. In the July number the plates intended to illustrate the paper in this, and those for the next of the series, will be given. No one regrets this more than the author, unless it be the engraver, but Jupiter Pluvius was implacable. It may be doubted whether such an instance can be paralleled, but clear and dry weather is indispensable for successful results.

## THE BALTIMORE COINAGE.

THE various articles on the copper issues of the Baltimore coinage, which have appeared during the last year in the *Journal*, have developed a wide interest in the subject. We are under obligations to Dr. Hall for his communication, printed on a previous page, which reveals the whereabouts of one of the rarest, and, if we are not mistaken, a unique impression of a pattern piece in copper, which was once in the collection of Dr. Clay, of Manchester, England, and for the privilege of making a photogravure of the piece, which is in excellent condition. Incidentally we may remark that Dr. Hall has promised us the privilege of a similar use of other rare Colonial pieces from his cabinet, which is peculiarly attractive to American students because of the great number and variety of the earliest issues of that series which it contains, as well as of the pieces struck after the close of the Revolution in the interval sometimes called the Continental period, and those coined by several of the States before the establishment of the National Mint. Some of these we hope to give in the next volume. Among Dr. Hall's recent acquisitions is a curious and remarkable variety of the New England Shilling, having an italic *S* in one of the legends, and which, so far as we have been able to learn, has never been described. We shall hope to describe and illustrate this at an early day.

## SOUTH AFRICAN WAR MEDALS.

THE constant advance of the British forces in South Africa makes it evident that the ultimate result will be the extinction of the Boer Republics. Collectors are already appreciating the fact that the coins of these countries will soon be very difficult to obtain. In connection with the defence of Mafeking we notice that an English firm has issued two medals in honor of Gen. Baden-Powell, which will be desired by collectors of the pieces relating to the Boers; the obverse has the General's name, BADEN-POWELL separated by his bust, clothed in uniform and wearing the chapeau of his rank. He is nearly facing, but turns slightly to the left; in his left hand he holds a field-glass. Below is the name of the firm who issue them (Spink & Son). The reverse has a party of four soldiers of different arms marching to the right; in exergue, in two lines, MAFEKING | 1899-1900 This is of bronze; size 43mm. The other is similar but smaller, except that in the exergue of the reverse are the words JUSTICE & EMPIRE in a single line. Worn with a ring and bar, on which is 1899 TRANSVAAL 1900. This is of the same metal, and size 21mm.

A planchet with blank reverse has been struck by the friends of the Boers, which has the bust of "Oom Paul" to the left, in a wreath of two branches of laurel and oak; beneath the bust, in two lines, S: J: PAUL KRUGER | PRAES: DER BURENREPUBLIK Size, 55 by 37mm. Silver and bronze. Dies by Lauer, of Nuremberg.

